

AMERICAN ART NEWS.

Vol. V. No 25.

NEW YORK, APRIL 6, 1907.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Association.—Pictures owned by late Stanford White to be sold April 11, 12.

Astor Library.—Exhibition of plates from Victor Champier's "Les Anciens Almanacs Illustres" from F. R. Martin's History of Oriental Carpets Before 1800.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Fine old engravings and art objects.

Brandus Galleries.—Paintings by the Barbizon artists.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

C. J. Charles.—Works of art.

Clausen Galleries.—Paintings by Rockwell Kent, April 1-13.

Collins Galleries.—XVIII. Century French prints. Antique silver-plate, etc.

Durand-Ruel Galleries.—Pictures by Maxime Maufra.

Ehrich Galleries.—Portraits by masters of early schools.

Fifth Avenue Art Galleries, 546 Fifth Avenue. Paintings from Dickinson and Wister estates, April 8-10.

Fishel, Adler and Schwartz.—Exhibition of miniatures by Hugh Nicholson, and portraits of Cavallieri and Salvini by Tamburini.

Gimpel and Wildenstein Galleries.—High class old paintings.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Hamburger Fres. Paris.—Works of Art.

E. M. Hodgkins, London.—Miniatures, Sevres porcelain, French furniture.

Holland Art Galleries.—High class modern paintings. View in old Rome by G. Pannini.

F. W. Kaldenberg's Sons.—Artistic specialties in ivory, pearl, etc.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Khayat Gallery.—Antique art objects.

Kleinberger Gallery, Paris.—Works of art.

Knoedler Galleries.—Exhibition of Landscapes by George Elmer Browne, March 30-April 6.

Leicester Galleries, London.—Masters of mezzotints. Examples by XVIII Century masters. Paintings by Adrian Stokes.

Lenox Library.—Prints by American artists.

Macbeth Galleries.—Landscapes by Wm. Keith, to April 13.

Metropolitan Museum.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

McClees Galleries, Philadelphia.—Exhibition of paintings by Augustus Koopman, April 11-25.

Minassian Galleries, Paris.—Persian and Arabian objects for collection.

Montross Galleries.—Exhibition of paintings by W. L. Lathrop, until April 13.

Noé Galleries.—"Shepherd and his Flock," by Jacque.

Oehme Galleries.—Exhibition of paintings by Henry Golden Dearth until April 15.

Powell Gallery.—Animal paintings by William J. Hays, April 2-13.

Pratt Institute.—Exhibition of ornamental work in wood and brass by Edward F. Caldwell & Co.

The exhibition of pictures by American painters at Watertown, N. Y., under the direction of Charles Frederick Naegle closed last Saturday. It was very successful and entirely satisfactory. In the voting contest F. M. K. Rehn's picture received 721 votes, the largest number cast. It was bought by the gallery. Mr. Harry Roseland's picture received the second largest number, 697, and Francis Day's the third largest. Other pictures receiving a creditable number of votes were E. Loyal Field's, E. H. Potthast's, A. Groll's and W. Merritt Post's.



GATHERING KELP.
George Elmer Browne.

At Knoedler Galleries.

Ralston Galleries.—Works of Art.

Sivadjan Galleries, Paris.—Genuine antiques, marbles, bronzes, jewels and potteries.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Williams (Max) Gallery.—Special sale old and modern prints, etchings and oils.

SALES.

American Art Association.—Pictures owned by late Stanford White at Mendelssohn Hall, April 11, 12, 8.30 P. M.

Fifth Avenue Art Galleries.—Paintings from estates of Anna E. Dickinson and Robert S. Wister of Philadelphia, April 10, 11, 8.30 P. M. Sale of furniture, April 13, 2.30 P. M.

The New Jersey Commission for the Jamestown Centennial has decided to hang upon the walls of the state building a reproduction of a colonial mansion, the work of New Jersey artists. Frank Forrest Frederick, director of the School of Industrial Arts at Trenton, N. J., has charge of the affair.

Trouble over the statuary at the new Protestant Episcopal Cathedral of St. John the Divine has been revived with a statement from Gutzon Borglum, the sculptor, disclaiming all responsibility for the work. When a recent criticism in a London newspaper was shown to him relative to the angels, about whose sex a battle royal raged, and other details of the sculpture, Mr. Borglum frankly declared the Cathedral carving "absolutely the worst piece of work in New York."

"The trouble is with the stone cutting," he said. "I have been lavish of time and thought upon the designs and the models, but the architects have had the stone cutting done in such a cheap and ineffectual way that my work has gone for nothing."

A special cable despatch to the Sun from Rome says that a portrait of Francesco Maria della Rovere, Duke of Urbino, attributed to Raphael, has been discovered in a patrician palace in Bergamo. As the portrait has not been registered in the government catalogue it is suspected that its existence was being kept secret, with a view to its ultimate sale abroad.

An Associated Press despatch from Brussels, says: It is currently reported that J. Pierpont Morgan has acquired for \$1,200,000 the collection of Jules Van den Poreboom, which comprises furniture, pictures, arms, brasses, old engravings and chimney pieces. The collection is installed in a sixteenth century Dutch house at Anderlecht, a replica of which will be constructed in New York state under the superintendence of Francois Malfait, the architect.

It is currently reported in art circles, and in almost an authoritative way that the famous Kann collection has been finally secured by a well-known firm of Fifth avenue art dealers and decorators, by the taking up of an option on the said collections of \$5,000,000.

The asphyxiation from gas flowing from a broken tube connected with a stove in her one room studio in a New York lodging house last week of Mrs. Harold Rigby, a portrait painter in pastel, was a sad sequel to the recent death at sea of her husband, who was returning from a trip to Lima, Peru, where he had been sent by Mr. James P. Silo to examine and report on a collection of claimed "Old Masters," owned by a wealthy family of that city. Mr. Rigby, who was not a well man when he started on his long trip last November, grew more feeble before he started to return, and died on the steamer between Colon and New York. The result of his investigations were in his trunk, which, owing to his illness, he did not look after, and which was left at Colon and has disappeared. Both Mr. and Mrs. Rigby, who were in very straightened circumstances, counted upon this Peruvian trip to repair their fortunes. Now their hopes and themselves are no more. It is all a pitiful tragedy.

The autograph collection formed by John D. Crimmins will be sold on April 8 by the Anderson Auction Company.

IN THE ART SCHOOLS.

Mr. William Bunker has presented the New York School of Applied Design for Women, 200 West Twenty-third street, with seven excellent reproductions of Della Robbia's bas-reliefs.

Miss Kora F. Barnes has given some valuable magazines to the library.

The Association of Graduates and Students, numbering three hundred and fifty, to be entertained by Mrs. William Dunlap Hopkins to-day at her residence, 31 East Thirtieth street.

The New York School of Art announces the opening of its summer school May 15, 1905, with the following instructors: Ernest Lawson, Kenneth Hayes Miller, Frank Alvate Parsons and Grace D. Lynne.

The summer art class, which is to be under the charge of Henry B. Snell and also Maurice Boyd, will make a stay at Bellagio from July 18 until August 29 and will have two lessons and a criticism per week while there.

In the members room of the Art Students' League there has been this week an interesting exhibition of black and white drawings and paintings by the late Rudolph Dulong, a student and member of the League, who died suddenly a few weeks ago. Mr. Dulong was a young artist of great promise. His work is decorative, strong and decidedly individual. He was always a sincere hard worker and although only twenty-two years old he has left much good work to his credit, and many friends to regret his untimely death.

The board of control of the Art Students' League for the ensuing year have all been installed. The board is composed as follows: President, Arthur N. Fuller; vice-president, Christine Wright and Stephen H. Condict; treasurer, Albert D. Smith; corresponding secretary, Amelia M. Ives; recording secretary, Constance Bigelow, and Thomas Hunt, W. H. D. Koerner, J. Paul Burnham, Howard C. Renwick and Eugene Speicher.

The Society of American Fakirs, 215 West 57th street, have gotten out an excellent "Fake" on the National Academy's poster. The Fakirs advertise this year's "doings" as the sixteenth annual "Lemon" show, their posters which are of the same color as the National Academy's, will be found where ever it is possible for a Fakir "to plant" one. Every time the writer has visited the galleries he has found at least one "Gumpwillie" Fakir busy gathering material—but "only a Fakir knows a Fakir."

Hamilton Revelle, the well known actor, now playing in "The Rose of the Rancho," recently visited the Academy schools upon the invitation of Mitchell Cerca, an Academy student, a close friend of his. As a memento of his visit and the friendships he formed Mr. Revelle is going to secure a photograph of the men's life-class and have all the members sign it.

John T. Weir addressed the Academy and Columbia students last Wednesday afternoon on "Albrecht Durer." The lecture was illustrated with the stereopticon. On account of the favor with which this course of lectures has met, it was announced that they will be continued throughout April.

The competition for medals in all the life-classes began last Monday and will last one month.

There will be held in the Art Gallery of Pratt Institute, from April 11

to April 27, an exhibition of ornamental work in wood and brass, arranged by Edward F. Caldwell & Company, New York City.

An exhibition of weaving of Norway and of Arundel prints was opened at the gallery of the Cleveland School of Art on April 3 and will continue there until April 15. The Arundel prints are loaned by the Cleveland Public Library.

BUFFALO.

More than two score of pictures by Augustus Koopman form an interesting exhibition at the Albright Art Gallery. Among the paintings are "Ulysses and the Sirens," an attractive work previously exhibited in Budapest and Paris; "Fairy Tales," also exhibited abroad; "The Return of the Shrimpers," a fishing scene; "The Hunting Horns," a picture shown at the Pennsylvania Academy this year; "Housing the Sheep," "A Stormy Day in Picardy," "The Laughing Girl" and "Melting Snow."

New monotypes in color include several scenes of interest at Katwyk. A recent composition from the brush of Mr. Koopman is a striking and colorful picture of Niagara Falls, which has been added to the present collection. Seven pictures by Francis C. Penfold recently displayed in Buffalo have been sold.

NEW HAVEN.

In 1867 the authorities of Yale University took a mortgage upon the Jarves collection of paintings in the north gallery of Yale Art School. A little later Yale secured the whole collection for something less than \$30,000. Recently an expert valuation was made which resulted in an appraisal at \$260,000. The collection contains about 120 paintings, most of them on panels and old altar pieces and represents the development of Christian art between the eleventh and seventeenth centuries. The collection was made by an American sculptor, J. J. Jarves, during a residence in Florence, Italy.

PHILADELPHIA.

The fourth annual exhibition of the Philadelphia Water Color Society in conjunction with the Pennsylvania Academy is the event of the week.

There are about 500 works, including water colors, black and white drawings, lithographs and pastels. A noteworthy feature is the presence of a number of water colors by French artists, whose work is little known to the American public.

The opening was largely attended, while the exhibition is said to be the best ever held under the joint auspices.

A pastel of "Independence Hall," by Frederic Nunn, has been purchased by Gari Melchers, while another somewhat similar study of the same subject shown at the Art Club by Mr. Nunn has been bought by Peter Schemm. This augurs well for this artist's exhibition, which opens to-night at the Fellowship.

Members of the Art Club met last week to consider the sale of their property at 220 South Broad street, and the purchase of a new site on which to erect a modern club house.

There is now an enrollment of 925 members of whom 700 are active.

An exhibition of pictures by Augustus Koopman, which has met with gratifying success in Buffalo and Detroit, will open at the McClees Galleries on April 11 and continue for two weeks.

WASHINGTON.

A new and especially notable portrait by Sargent of Miss Mathilde Townsend has just been received in this city. Almost a full length, it pictures Miss Townsend in a white evening gown standing, possibly on an eminence, with a partly clouded sky as a background. The girlish figure is seen almost in profile, but the face is turned toward the observer. The pose is easy and the lines are long and sweeping. The brush work is sure and skilful, but not as imperious as usual and more reserved.

Forty-six of the fifty paintings presented by William T. Evans to the National Gallery have been placed on exhibition this week in the atrium of the Corcoran Gallery.

A portrait of the Hon. Elihu Root, Secretary of State, by Raimundo de Madrazo has been placed in the Diplomatic reception room at the State Department. It is life size, but shows little more than the head and shoulders. Among the other official portraits it holds its own, but rather through their inferiority. While good in color, it is poorly drawn, and though fairly successful as a likeness, it is found lacking in personality and conviction. Certainly it is no better than half a dozen American artists could have done, if, indeed, it is as good.

PITTSBURG.

David Walkley, of New York and New London, Conn., is holding his annual exhibition of oil paintings at a local gallery this week. The canvases, with but two exceptions, have never been shown here. They are recent paintings by this artist, who is most fortunate in his portrayal of outdoor life. Among the pictures displayed are "Low Tide on Mystic River," a New England water scene, fine in tone and broad in handling, and "Bass Fishing." Mr. Walkley has several Holland scenes of both indoor life and landscapes.

BALTIMORE.

Several paintings by Miss Florence Mackubin, whose portrait of the late Governor Lowndes has been on exhibition this past week, ornament temporarily the wall of the Colonial Dames' drawing room. Among them is a portrait of Cardinal Gibbons, generally agreed to be one of the best ever painted of His Eminence. The other pictures include a portrait in pastel of the barrister, Charles Carroll, reproduced from the painting by Charles Wilson Peale. A reproduction of Robert Payne's portrait of Mrs. John Eager Howard and her little daughter, from the original owned by Mr. Chas. McHenry Howard, and copies of Van Dyke's portrait of Charles I., and of a portrait by Rubens in the Royal Gallery at Dresden, with a spirited portrait in pastel of the Rev. Dr. Brand.

CHICAGO.

The annual exhibition of the Chicago Architectural Club, which opened Monday in the Art Institute, though obviously a professional exhibition, nevertheless has many popular and interesting features. It is devoted almost entirely to civic architecture. One especially attractive group of drawings is that entered in the competition of the Beaux Arts Society of New York for a foreign scholarship. Another set showing beauty and practicability are those of Jules Guerin, revealing various improvements in the City of Washington, executed for the government. The displays of the Boston School of

Technology, the Chicago School of Architecture and the University of Illinois are noteworthy for originality. The number of visitors to the Institute on free days has been averaging about 5,000 per day.

The Chicago Public School Art Society announces a special exhibition of paintings to be held in the Institute this month. This collection comprises the recent purchase of a number of oils, water colors and prints to the value of \$2,500 to be permanently hung in the John Worthy School.

WORCESTER, MASS.

The Art Museum will open its tenth annual summer exhibition of oils May 31 and close September 22, 1907. Entries must be made before April 28. Paintings will be collected in Boston, New York and Philadelphia, on May 6 and 7, and forwarded to Worcester. Exhibits will be insured for two-thirds their sale price during transportation only. In the case of works not for sale, the insurance value should be stated in the blank. The museum cannot be responsible for slight damage to frames during transportation.

BOSTON.

The St. Botolph Club has now in its galleries one of the most interesting shows of the season, a collection of twenty-eight paintings by Harry Van Der Weyden, who is a native of Boston. The subjects have nearly all been found in France. "In My Garden," which is on the center of the main wall, is a delightful canvas of one of the old French chateaux where Mr. Van Der Weyden spends the great part of the year. "Moonlit Village," "Eglise St. Saulre" and "The Lighthouse" are some of the best of the pictures.

A new art school opened in the Dartmouth Studios in this city a few months ago, is holding its first exhibition of students' work. Fifty good sized canvases are shown, and twenty or thirty black and white studies, besides a few water colors and pastels.

Hendrick A. Hallett, the veteran painter, has had a successful exhibition and sale of his works at local galleries. Mr. Hallett's specialty is marine or coast scenes. "Dawn at Marblehead Neck," "Champlain Ships," "Chasing the Christobal Colon" are among some of the fine works exhibited.

In a local gallery William B. Closson has a small collection of paintings made at the Watteau Fête which was given on one of the estates at Beverly Farms last July.

Louis Kronberg, who has been called the Degas of America, because of his fondness for painting stage subjects, is about to leave the city for an extended stay in Europe. An exhibition and sale of all his pictures and sketches is to be held in Leonard's Gallery on Monday.

The third annual exhibition of the Lenox Art Academy, at 109 West One Hundred and Twenty-fourth street, opened on Wednesday.

Good work is shown by H. H. Repert, the director of the academy, in "Woman from Tajola," "Twilight" and a portrait of the Rev. Dr. E. F. Moldenke. Thomas B. Craig shows a fine canvas, "A Showery Day;" Albert Humphreys is represented by "Autumnal Landscape," shown at the Corcoran Gallery; Genjiro Yeto shows two clever canvases. Other pictures are shown by V. W. Coate, Walter Kuhn, Robert K. Ryland, B. Gusson, J. A. Mohlre, A. G. Schullman and Walter Meyner.

The exhibition will close April 13 and is open daily from 2 to 6 and 8 to 10 P. M. Admission free.

CALENDAR FOR ARTISTS.

Boston.—St. Botolph's Club exhibition of paintings by Harry Van Der Weyden.

Cincinnati.—Fourth annual exhibition at Museum. Entries through April 27. Exhibits to May 1. Exhibition opens May 18. Open about two months.

Charleston, S. C.—Carolina Art Association-American Art News Southern Circuit Traveling Exhibition. Closes April 13.

Chicago.—Architectural Club exhibition, March 29 to April 19.

Lynchburg, Va.—American Art News Southern Circuit Traveling Exhibition. Opens about April 16.

New York.—National Academy of Design.—Eighty-second annual exhibition. Closes April 20.

American Water Color Society.—Pictures received April 19. Reception May 1. Exhibition opens May 2. Closes May 20.

American Society of Miniature Painters.—Eighth annual exhibition.—Knoedler Galleries. Exhibition opens April 6. Closes April 20.

Philadelphia.—Annual Academy Water Color exhibition. Closes April 27.

Pittsburg.—Annual exhibition Carnegie Institute. Opens April 11. Closes June 13.

Providence Art Club.—Annual exhibition, March 26 to April 16.

AMONG THE ARTISTS.

Henry Mosler, of 42 West Eighty-eighth street, has recently completed a picture entitled "The Dawn of the Flag."

A design of a landscape on stained glass is being executed by Joseph Lauber for a residence in Montclair, N. J.

Alphonse Jongers is touring Europe in an automobile. He will return to his studio in the Sherwood during April.

Hugo Ballin is painting a large pastoral picture for the Water Color exhibition, a composition with two figures.

H. H. Reppert, director of the Lenox Art Academy, will hold an exhibition of his paintings during the week commencing April 15.

Wm. A. Coffin spent the winter on his farm at Leetsdale, Pa.

Jef. Leempoels, the Belgian portrait painter, after a successful season in New York, sailed last Saturday on the steamship Zeeland for his home in Brussels.

Dwight M. Tryon is finishing the last landscape he will paint in New York this season. He will leave town shortly for Dartmouth, Mass.

F. Ballard Williams recently sold a group of pictures to Mr. Huntington, the well-known collector.

Solon Borglum has completed his equestrian statue of General George B. Gordon, which will be erected in Atlanta, Ga. The statue will be placed in the early fall.

Arthur R. Freedlander will give a reception in his Bryant Park building studio this afternoon.

Eugene Vail the distinguished American painter, who for the last ten years has been living in Paris, has returned to America, for a short time and has taken a studio in the Carnegie.

Louis Kronberg, the well-known artist, has decided to go abroad, and as a consequence of his decision Boston art lovers are to be offered Mr. Kronberg's entire collection of pictures. The pictures will be sold at public auction in the rooms of Leonard & Co. at 48 Broomfield street, Boston, April 11, 12 and 13.

The studio of Mrs. Thomas R. Congdon of Paris was burned, losing many pictures, including her Salon pictures. Addison T. Millar also lost two paintings he had with him.

Academy, created so much favorable criticism from the jury, and which is spoken of with much interest as an excellent portrait group in every respect, is soon to begin an important portrait of a boy at his Sherwood studio. He is now painting a composition which he will call "The Coming Dawn," and will be busy in New York until June.

Ernest Lawson, the landscape painter, has just suffered a unique misfortune. Shipping nine of his best canvases to an address where a prospective buyer was to have made a choice of a picture the following morning, the building was burned down that night and the paintings totally destroyed.

The Salmagundi Club is arranging to present a loving cup to Mr. Samuel T. Shaw. The club will hold a library dinner April 18.

William Baer has just finished the portraits of Mr. and Mrs. Harris Fahnestock for the Miniature Society exhibition, also an ideal head, Prima Vera. Mr. Baer will leave town next week for a short stay at Salters Point on Buzzard's Bay, where he is building a summer house and studio.

E. A. Bell has been busy in his studio in West Fifty-ninth street all winter. He has painted several interesting composition pictures, charming in tone as is characteristic of his work. A picture in which three female figures are represented is still in his studio. It is a good example of his work. About May 15 Mr. Bell will leave New York for his summer studio at Peconic, L. I.

One of the most interesting subjects now agitating the studios is the large number of co-operative studio buildings under construction. The latest one, the "Park View," is situated on the south side of Fifty-ninth Street, facing Central Park, with an unobstructed north light. This building will hardly be as fine, however, as another now nearing completion at Lexington Avenue and Sixty-seventh St., as this last has had the advantage of having Mr. Charles A. Platt for the architect. It is certainly the finest studio building, architecturally, of any that have so far been planned. Another one is to be erected at Fifty-seventh street and Park avenue. These co-operative studio buildings have solved one of the problems which have puzzled New York artists for a great many years. If it were possible to solve the problem of exhibitions as this problem has been solved, it would be a great boon to the artists.

Some remarkable art photography by a young American artist of only twenty-three, Alvin Langdon Coburn, is shown at the little galleries of the Photo Secessions, No. 291 Fifth Avenue. The really artistic and unusual results obtained by Mr. Coburn will astonish even photo secessionists. In the display are poetic transcriptions of commonplace scenes and even, of those usually considered, bare and ugly. What impresses is the variety of the subjects and the interesting viewpoint. Bernard Shaw in writing of Mr. Coburn's work, has aptly said: "In his landscapes he is not seduced by the picturesque, which is pretty cheap in photography and very tempting. He drives at the poetic and invariably sees something that plunges you into a mood, whether it be a mass of clouds brooding over a river or a great lump of a warehouse in a dirty street. There is nothing morbid in his choices; the mood chosen is often quite a holiday one. He is free of that clumsy tool—the human hand, which will always go its own single way and no other. And he takes full advantage of this freedom."

It is evident that Mr. Coburn has mastered his technique and obtains results that only one who has the inner vision can see. His attempt in many instances is to render the beauty in what is commonly called a very ugly thing. In this he finds beauty in the ugly; he shows us the poetry of the prosaic things that make up the everyday life of the strenuous time.

The series of portraits are studies in individuality, Bernard Shaw, Rodin, George Meredith, E. A. Abbey and John S. Sargent are among his subjects.

Mr. Coburn has done all of his work abroad, in England and Italy mostly. This is his first exhibition in America, where it is hoped he will find the encouragement his work merits.



PORTRAIT SKETCH.
By Violet Oakley.

At Phila. Water Color Club Exhibition.

Theodore D. Coe, has now on exhibition in his studio, No. 981 Madison avenue, a large painting by Maffeo Da Verona, which forms a portion of the design of the Inferno by the artist, executed by him in 1612 by order of the Venetian Council for the mosaic decoration of the basilica of St. Mark.

Augustus Lukeman has been engaged all winter on four colossal statues for the Royal Bank of Canada. The models are now completed and will soon be executed in marble. Mr. Lukeman will soon begin the bronze doors for the same building. The subjects will represent the "Resources of Wealth."

De Witt M. Lockman, whose portrait of Mrs. C. Wickliffe Throckmorton and family, now hanging in the

Mrs. Charles Frederick Naegle gave a reception and musicale at her studio in the Sixty-seventh Street Studio Building, March 28. It was their closing entertainment for this season. A number of friends were present. Mr. Dezso Nemes played the violin, Mrs. Nemes the piano. Miss Kate Lerch sang and Mr. Vallin played and Mrs. Laura Sedgwick Collins gave some readings. Among those present were: Mr. and Mrs. Paul Dougherty. Mr. and Mrs. Francis Day, Mr. and Mrs. Hildebrandt, Carl Ahaswin, Mr. and Mrs. Scott Hartly, Mr. and Mrs. C. Myles Collier, Mr. and Mrs. Roswell M. Shurtleff and Mr. and Mrs. Verplanck Birney.

The new women's club, the Colony, 122 Madison avenue, will hold an exhibition of miniatures, to open April 9.

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The week has brought an unusual number of so-called "one-man" exhibitions of the works of strong young American painters—and also of a veteran artist, long resident in California—namely, William Keith, who shows some remarkable landscapes. The younger men whose displays are noticed elsewhere, and whose work should be seen and studied by all art lovers, are Henry Golden Dearth, George Elmer Browne and Rockwell Kent. With such exhibitions, so full of promise and fulfilment, and with that of "The Ten" still on, it is difficult to understand why anyone who follows the development of art in America, should be pessimistic as to its future.

With the dispersal at auction, next Thursday and Friday evenings, of the pictures owned by the late Stanford White, following the sale at his former residence of his art collections, the past two days, the artistic memoranda left by the dead architect will be widely scattered. The study of the art belongings of Mr. White, while these were not remarkably costly or valuable, still emphasized, in their own beauty and in the evident taste which selected them, the real artistic loss their owner is to the community in which he lived. This loss, we are glad to note, is to be put in words which will live, by his fellows of the Art Societies of New York in resolutions to be adopted at meetings soon to be held.

Our Travelling Exhibition, still in Charleston, will close there April 13 and will, as already announced, be then transferred to Lynchburg, Va., and later to Baltimore, Md.

The bas reliefs illustrated on the fifth page of Messrs. Chester Munroe and W. Harris Roome, are modeled by Mr. Wesley Bigelow of this city. So well

modeled are they and so faithful to the originals that it is a pleasure to reproduce them.

THE COMING BRANDUS SALE.

It is not often that the close of an art season in New York brings to the auction room so many and such varied and interesting canvases, representing such widely different schools and periods, as those which make up the collection formed by Mr. Edward Brandus of Paris and New York and which is to be sold at the new Fifth Avenue Art Galleries, No. 546 Fifth avenue, on Thursday and Friday evenings, April 18 and 19, following an exhibition in the same galleries to open on Sunday, April 14.

American art lovers are eclectic in their tastes and inclinations. They do not confine their study or collecting to the art of any country, period or school. The religious subjects of the Italian Primitives and their followers of the Renaissance in both Italy and Spain, the peasants and burghers, the latter with their ladies of the early Dutch and Flemish masters, the graceful, delicate and dainty, even if artificial pastoral and court scenes, and the beauties of the decorative early French painters—the rich, solid and glowing landscapes and the distinguished portraits of the early Englishmen—all these, through the Barbizon Romantics, inspired by their English predecessors, to such modern masters as the lately dead and mourned Thaulow, the landscapist Cazin, the colorist of Venice, Ziem; England's great painter, Alma Tadema, and the incomparable woman artist, Rosa Bonheur—all have their followers and devotees.

This very eclecticism—this divergence of taste, has brought to America and especially to New York the past twenty-five years a more varied and individually representative number of great and important pictures than can be well estimated. There are doubtless greater collections of the works of individual and national schools in the galleries of Europe than can be found in America, but it is doubtful whether any country holds collections, so wide in range, or so representative of the art of all time, since painting began, than the United States. An eclectic taste and the wealth of American collectors, which can gratify this taste, has resulted in the formation of individual collections of pictures valuable to the art lover and student, and whose like, as has been said, in variety of schools and periods, and wideness of range cannot be found elsewhere.

The collection of Mr. Brandus, so soon to be dispersed, has been formed with a view to the gratification of varied tastes and inclinations. Its canvases have been selected with care, knowledge and experience, not only of European, but American proclivities, extending over many years. Every example has been chosen with the double purpose of its exemplifying some school, master or period, and as to its relation towards an harmonious whole. Thus it has special significance, it indicates an aesthetic discernment and it emanates from a cultivated and cultured mind. It might well be said that all the numbers have been selected with delicacy of feeling to furnish each its sonorous note to an art symphony.

To illustrate and emphasize this estimate of the collection now offered American art lovers, a glance at a few of its pictures—those which best represent schools and periods, and which consequently form, as it were the nucleus of the display, will suffice. The three most noted women of latter day French history, Marie Antoinette, La

Marquise de Pompadour and Josephine, unquestionably still hold the center of the stage, and of these interest still centers and hovers the most over the figure of La Pompadour—that "Belle Marquise," who, with her "beaux yeux," bewitched half Europe, and whose qualities of mind made her for a time the real ruler of France. The toast of her day, she was also the most desired of all models by the painters of her time, the many portraits of La Pompadour, painted by so many masters are known to all art lovers and students, and the originals are among the most cherished art treasures of France, while their reproductions are numberless.

Of the painters of "La Pompadour," Carle Van Loo was pre-eminent, and the brother of "La Belle Marquise" himself gave his testimony that no other painter who had essayed to transcribe her charms, had so well succeeded in catching that elusive expression, that indefinable beauty of feature, which so captivated not only Louis XV., but the courtiers of the time. Mr. J. Pierpont Morgan has in his remarkable collection Van Loo's portrait of La Pompadour as a shepherdess—"La Bergère"—and Mr. Brandus now offers the well-known portrait by the same master brush of Carl Van Loo, of La Pompadour as a Sultana. The canvas well portrays the beautiful woman, and is, moreover, such an attractive work of art, that it should find a rest—La Pompadour as a shepherdess—"La art work in an American museum.

But La Pompadour, fascinating as she is in her Oriental garb, must not too long detain the art lover, especially when such another portrait as that of Mme. Lambert de Thorigny, by Largillière, awaits inspection. This is another most artistic and decorative canvas, and from the collection of Comte A. De Ganay. Few if any better example of this noted painter of the French Grandes Dames of the eighteenth century, has ever been offered at auction in New York. The canvas is not only a superb example, but is wonderfully well preserved. There is also in the collection a second and smaller Largillière, also a superior example, a portrait of "La Marquise d'Imfroît," painted for the Prince Regent—the Duc d'Orleans.

Of other early French decorative painters Mignard, Tocqué and others are well represented.

A contrast in subject and treatment are the pictures by the early Dutch and Flemish masters, which the collection comprises. It is difficult almost to believe that these placid stout, middle-aged ladies, with their wide ruffs, black silks and satins, and their look of eternal content, which Ravesteyn in his "Portrait of a Lady," from the Comte Mniszech collection, and Mierevelt in his "Portrait of Frau Cornelis Van Hooft," from the Theric de Chatelard collection present, could have been earlier sisters of Van Loo's Pompadour and Largillière's Countess Lambert, but so they were, and the brush of the more northern painters, portrayed the women and their characteristics of their time, just as faithfully as did those of the Frenchmen of a century later the women of their race and period.

Crossing the North Sea one turns with Sir Thomas Lawrence and his flowing and rich palette, to the contemplation of an early English beauty in his charming "Portrait of a Lady," and with the earlier and colder, but always more popular old Sir Peter Lely to the study of an English Grande Dame in his "Portrait of the Countess Kildare," from the Sedelmeyer Gallery of Paris.

Sir William Beechey, he who loved to portray handsome English girls and ruddy-faced bluff old English squires and sailors, and Harlow, the gifted pupil and follower of Lawrence—are also both well represented.

Again the Channel is crossed and now with the Barbizon masters one strolls through the Forest of Fontainebleau, which they have made an enchanted woodland for all time. Corot—the great Corot—is shown in his earlier and formative period by a remarkable canvas, "The Rainstorm," interesting and valuable as presaging his after development. This canvas comes from the Sarlin collection. Diaz lives again in "la Meute sous Bois," a hunting forest scene very characteristic, exhibited by the artist himself in the Salon of 1848, purchased by Crabbe and illustrated in the catalogue of his collection, and also shown in the noted Loan collection of 1889. A small but representative landscape by Rousseau, and characteristic examples of Jacque, Troyon and the later Van Marcke make up a well selected panel of Barbizons.

Of the modern foreign painters perhaps the best represented is Sir Lawrence Alma Tadema, who alone has revived for modern eyes the "Glory that was Greece and the grandeur that was Rome." His wonderful painting of marble and his carefully exact rendition of the customs of old Greece or Rome are well exemplified in a beautiful canvas, "The Bacchanale." Rosa Bonheur, the greatest of all animal painters, is shown in a small canvas, fine in quality and signed and dated "Deer in Forest."

Time and space forbid more than mere mention of other moderns. Here is Schreyer in a Bulgarian snow scene, with his dramatic composition, and well-drawn horses; Ziem, with one of his most glowing Venices, a dream of color; Isabey in his characteristic mood; Meissonier with a Louis XIII. cavalier, from the Meissonier sale; Henner—who will paint nymphs with such hair and under such skies, now that Henner is gone? Jacquet, the painter of the cheery-faced, pretty grisettes; Bougereau, the painter of child and maidenhood, the paysagiste par excellence of modern France—Cazin, Aime Perret, the follower of Millet and Bréton, in the depiction of the "Poetry of Toil," and last, the Giant Thaulow, "dead like Lycidas ere his prime," the "Painter of the Night, the Snow and the Stream."

Is not this a list, which to read makes an art lover's heart to beat and his eyes to glow? It is many a day since such a varied art feast has been spread in New York. From Sunday next it will be on view, and on the following Wednesday and Thursday evenings it will be sold in the same galleries where exhibited.

JAMES B. TOWNSEND.

What a splendid inning American art is having this season! Its like has never been known. News of special exhibitions, prizes awarded and liberal purchases made come from every section of the country. Even the long-neglected South, thanks to the enterprise of Mr. James B. Townsend, is having a series of exhibitions in many of its prominent cities, all receiving them with an unexceeded enthusiasm.

The most prominent showing at this writing is in the beautiful Corcoran Gallery, Washington.

The result has been most gratifying, and a splendid object lesson has been offered at the height of the Washington season which cannot fail to have a wide and lasting influence.—Macbeth Art Gallery Notes, March, 1907.

LONDON LETTER.

March 29, 1907.

The sale of the first part of the Massey Mainwaring collection was concluded last week and brought a total of £56,996 16s. 3d. Of this sum only £7,442 was contributed by the pictures, many of which went for disappointing prices. A favorite of the late owner was a small panel landscape by a Dutch artist, for which he declared he had refused an offer of £2,000. It was knocked down at the auction for 15 gns. The ups and downs of this sale were curious. A Japanese lacquerie bonheur-du-jour writing table which cost the owner £2,000 sold for 370 gns.; while an old Chelsea ink pot picked up for £7 went for 195 gns. Among the pictures, notable advances were made by a small group of eleven purchased from the Magniac sale for a total of 788½ gns. and now aggregating 2,238 gns. Clouet's "Comte de la Marche," 7 by 5½ in., rose from 45 gns. in 1892 to 720 gns.; a tiny Quentin Matsys portrait of Louis XI from 160 to 660 gns.; Holbein's "Duke of Norfolk" from 100 to 135 gns.; and Lucas da Heere's "The Artist's Portrait" from 105 to 180 gns. The last was secured by Messrs. Brown and Phillips of the Leicester Galleries. On the other hand a portrait of Queen Elizabeth, attributed to Sir A. More fell from 179 to 42 gns. Canaletto's "Church of SS. Giovanni and Paolo" rose from 220 gns., which it brought in 1861, to 850 gns.; while other works which brought fair prices were Van der Neer's "Village Scene," 9½ by 13 in., 460 gns.; a head of a girl by Greuze 340 gns.; "Woman Lighting a Pipe" by Teniers, 14 by 18 in., 400 gns.; Van de Velde's "View from the Shore," 300 gns.; and Wouwerman's "Landscape with Canal," 12½ by 16 in., 300 gns.

At a sale of pictures belonging to various owners Raeburn's "Sir James Montgomerie" brought 630 gns.; More's "Lady in a Black Dress," dated 1566, 440 gns.; and Hoppner's "Sophia Western," 240 gns.

Higher individual prices were given at a great book sale at Sotheby's, when the finely illuminated "Preces Piae," cost Mr. Quaritch £1,170. This beautifully decorated prayer book, in the style of Geoffroy Tory, was prepared for Claude of France on her marriage with Francois I., and one of the miniatures portrays the Queen as a tiring-maid to Susannah.

W. L. Wylie, the marine painter, has been elected Academician in place of Mr. Hook, retired.

A. Chevallier Taylor, the Newlyn artist, and W. Elmer Schofield have been elected members of the Royal Society of British Artists.

Mr. Claude Phillips in the "Telegraph" disputes the attribution of the latest addition to the National Gallery, declaring that it does not represent the great Jean Baptiste Lully and is not from the brush of Hyacinth Rigaud. In his opinion the chief of the group of musicians is more probably Lully's eldest son Louis, while he attributes the painting to Francois de Troy, by whom there are pictures in the Wallace Collection and at South Kensington. He assigns as the date of the work about 1710.

Several new additions have been made to the Watts Memorial Gallery, at Compton in Surrey, which should be a favorite pilgrimage for visitors in summer. To this picturesquely situated country gallery have been added a study for the fresco "The Triumph of St. George" at Westminster Palace, a painting of the Derbyshire cottage in which the famous sculptor Sir Francis

Chantrey was born, three studies for the "Eve" series, and a number of early works, some prior to the artist's visit to Italy. The new sculpture gallery, to be opened shortly, contains the original gesso of the "Physical Energy" group and the Tennyson statue.

The Council of the Royal Academy, by whom the work for the forthcoming exhibition will be judged consists of H. Von Herkomer, T. G. Jackson, B. W. Leader, Seymour Lucas, David Murray, W. W. Onless, Briton Riviere, J. S. Sargent, S. J. Solomon and J. M. Swan.

A descriptive and critical catalogue de luxe is shortly to be published of the Earl of Pembroke's collection at Wilton House, where among other artistic treasures is the unique 14th century portrait of Richard II., the Herbert Family by Vandyck, important examples of Rembrandt, Rubens, Lotto and nine fine portraits by Reynolds.

The 94th exhibition of the Royal Institute of Painters in Watercolors will add little to the fame of the society. Pleasant work is shown by Moffat Lindner, Geo. C. Haite, Westley Manning, Mortimer Mompes and a few oth-

PARIS LETTER.

Paris, March 29, 1907.

A sale of ancient paintings at the Hotel Drouot, during the week ending March 23, brought in a total of 34,668 frs., the highest price having been paid for three decorative panels, with lovers and flowers for subjects, attributed to Terwesten. They were bid up to 5,300 frs. A "Baptism of Christ," by Tintoretto, was sold for 2,550 frs.; a "Virgin and Child," attributed to Gossaert, went for 2,100 frs., and a still-life, by Mme. Vallayer-Coster, fetched 1,305 frs. Interest the second day centred upon marbles, alabasters and carvings. A gothic retable of carved alabaster commanded 95,000 frs., and a stone baluster—Flemish work of the fifteenth century—rose to 20,100 frs. A few paintings were disposed of at the same sale. A triptych, by Koffermans, fetched 7,800 frs.; a Flemish triptych, 2,000 frs.; a Teniers—"Kirmess"—2,210 frs., and a small Lucas de Leyde, 2,750 frs. Some Boudins were sold at prices ranging between 200 and 600 frs. apiece, and the en-

in the Georges Petit Gallery. Sargent is represented by five paintings; the late Fritz Thaulow by works typifying many widely-differing climes, and Albert Besnard by a decorative composition of great splendor of color. Among other contributors may be mentioned Aman-Jean, Blanche, Dauchez, Cottet, Duhem, La Gandara and La Sidauer.

The "Independents" are holding their twenty-third annual carnival of color, in the hot-houses of the Cours-la-Reine. As the catalogue embraces between four and five thousand numbers, the discovery of works of special merit is a rather difficult task. As a whole, the display offers a more promising field to a humorist than to a Christopher Columbus in art.

The painters and sculptors of the equine race have opened their annual exposition in connection with the Paris Horse Show. Georges B. Busson, Herbert Haseltine, Gaston d'Illiers, Count Geoffrey de Ruille and Joseph de Monbel head the array of sculptors; and among the contributing painters may be cited Tavernier, de Waru, de Lummen, Andre Colin and Dux.

The National Society of Fine Arts will hold in the Pavilion of Bagatelle, from May 19 to July 14, a retrospective exhibition of women's pictures ranging from 1870 to 1900, and the work of members of six years' standing, minimum. Portraits of deceased artists, to be borrowed of their owners, will be part of the exhibit. The society is also arranging a retrospective exhibition of the work of Felix Bracquemond.

The full list of the jurors for the next Salon is as follows: President, M. F. Flameng; vice-presidents, MM. Dawant and Guillemet; secretaries, MM. Maxence, Royer, St. Germer and Zwiller; members, MM. Bonnat, Cormon, Detaille, Dupre, Gagliardini, Gervais, Gilbert, Herman-Leon, Humbert, Lefebvre, Renard, de Richemond, Tony Robert, Fleury and Wencker.

M. Edouard Toudouze, a former prix de Rome and a professor at the Julian Academy, died last week.

EXHIBITIONS NOW ON.

The waning art season brings towards its close, in an exhibition of twenty landscapes by George Elmer Browne at the Knoedler Art Galleries, No. 355 Fifth avenue, one of the best, strongest and most effective "one-man" displays of the year. The exhibition opened on Saturday last and will close this evening, a regrettably brief period to adequately tell its cheering message to New York art lovers.

George Elmer Browne was born in Gloucester, Mass., in 1871 and studied at the Boston Museum schools and later under Jules Lefebvre and Tony Robert Fleury in Paris, where his work was so much appreciated that the French Government purchased his "Vente d'Appat a Cape Cod" from the Salon of that year. He has exhibited occasionally in this country and some of his pictures are in American collections, but his work is new to the majority of American art lovers, to whom as it is revealed in the present display, it will be a delightful surprise. Simplicity and yet strength, fine composition, rich and full color, rare tonal quality, remarkable success in the rendition of cloud and light effects, and tender sympathy with nature's moods—are all characteristics of the attractive pictures from the artist's brush. His versatility is also unusual, and it is difficult to believe that the same

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BAS RELIEFS.
By Wesley Bigelow

Portrait Mr. W. Harris Roome.

Portrait Mr. Chester C. Munroe.

ers, but there is nothing remarkable save a domestic interior entitled "Blackleading Jane" by a young artist, Wm. B. E. Ranken, in which a brilliant effect is obtained by pure direct washes of color. The freshness of handling contrasts well with the rubbed blotting paper aspect of the majority of the exhibits.

At a sale of rare porcelain and antique furniture at Christie's, Mr. E. M. Hodgkins secured a beautiful old Sevres oval jardiniere by Aubert, 1754, for 680 gns. A pair of Chinese famille-verte mandarin vases, Kien-Lung, brought 2,100 gns.; a pair of old Dresden vases and covers painted with Watteau figures in garden scenes, 1,200 gns., and a set of Queen Anne chairs of walnut wood on cabriole legs and claw feet, 1,050 gns.

The dispersal of the magnificent book collection of Mr. W. C. Van Antwerp of New York has attracted much attention at Sotheby's and the first day's sale brought a total of £5,815 10s. The chief attraction was an uncut copy of the Kilmarnock 1786 edition of "Poems Chiefly in the Scottish Dialect," by Burns, which made a new auction record at £700.

gravings netted 35,155 frs. The highest price attained was bid for a Debucourt proof ("A Wedding at the Chateau"), which brought 7,400 frs. Another Debucourt, also in colors, brought 1,640; two colored works of Jones, after Bigg, commanded 1,510 frs., and a Smith, after Hoppner, was bid up to 1,300 frs.

The second day's sale of the Georges Viau collection, in the Durand-Ruel Gallery realized nearly sixty thousand francs, the highest price paid for a single number, 7,100 frs., being given for a Sisley—"Valley of the Seine, from the Heights of Louveciennes"—which rose to 7,100 frs. A Degas pastel was knocked down for 3,100 frs.; a Pissarro painting for 3,000 frs., and a second Pissarro for 3,000 frs. The best figure paid for a Renoir was 2,600 frs., and for a small Cezanne 1,100 frs. was bid. Other not inconsiderable prices were made by two panels by Toulouse-Dantrec, which commanded 5,200 frs.; by a Guillaumin—2,150 frs.—by a Lebourg—2,150 frs.—and by a Sisley—1,700 frs.

Exhibitions are numerous. The "United Artists," under the presidency of M. Rodin, are asserting themselves

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brain inspired and the same hand painted, for example, the dramatic "Ronda," an old feudal castle in Spain in moonlight, strongly composed and with splendid rendition of light and shadow, the "Wind-blown Oaks," a gray tonal study, and the "Springtime," soft and delicious in color, and the rich, glowing "After the Rain," "Sardine Boats," stunning in color; the "Road to Calais," with its strong, stormy sky and the "Gathering Kelp," illustrated on the first page of this issue, with luminous sky and fine composition.

Other notable examples are "Hay Boats—Holland," the "Sand Pit," "Douarnenez," "Etaples," "The Storm," "The Haymakers" and "Katwijk Church," a moonlight scene which Willard Metcalf's "May Night" hardly surpasses.

Mr. Browne has struck a new and strong note and this exhibition brings him well into the front rank of younger American landscape painters.

An exhibition of fourteen landscapes and marines by Rockwell Kent, who makes his winter home in the islands and coast of eastern Maine, opened at the galleries of William Clausen, No. 381 Fifth Avenue, on Monday, and will continue there until April 13. Boldness and originality of treatment characterize the work of the young artist, although there is a lack of atmosphere in some of his seascapes, and a hardness, which recall Van Perrine, Jonas Lie and even Winslow Homer at times. All are broadly treated with a feeling for largeness, a characteristic quality revealed in the little group of pictures. Clear air, and snow, and water, are well rendered in "Late Afternoon," and there is nice tonality in "An Island Village." There is good depth in "Manana Island," excellent cloud effects and a feeling of desolation in "The Clearing," a bleak scene of wintertime in the northern country. Clouds and rocks are all hard in "Pollok Seining," and "An Ocean Headland," although hard, is a picturesque subject and interestingly rendered. The work altogether strikes an original note, and is a departure from the beaten tracks followed by many knights of the brush. Mr. Kent has built a cabin in the Maine wilds and there he lives and paints among the hardy fishermen of that country.

His work augurs well for the future. It has the merit of originality. "The Shadows of Evening," "Land and Sea" and "Messengers of the Storm" are other pictures shown.

To the "one-man" exhibitions of the works of American painters which have succeeded each other at the new and handsome Macbeth Galleries, No. 450 Fifth Avenue, during the current and now waning art season, to the gratification of art lovers, Mr. William Macbeth has now added one of the most interesting, timely and attractive that he has yet arranged, namely, a display of some twenty-five landscapes by the veteran painter, William Keith, born an Englishman, but long a resident of California. It will be remembered that the artist suffered a severe loss in the San Francisco fire of a year ago, in which all his unsold pictures of many years past were destroyed, and it will also be recalled that he pluckily set to work immediately after the fire to paint anew. The present display, which opened last week and which will continue to April 13, represents this work and is, under the circumstances, a remarkable artistic output.

Comparatively little known to east-

ern American art lovers and collectors until within a few years past, the work of William Keith has grown steadily in popularity and demand. He is essentially a colorist and a painter of glowing sunrises and sunsets. His color is laid on thickly and in hard masses and with fine effect. Strong he is also in composition, and imbued with an intense love of nature. Influenced undoubtedly as he most strongly is by Inness and at times, it would seem, by Wyant, Diaz and even Gainsborough and Constable, there is a rugged individuality and originality in his works which makes them convincing and unmistakable. The writer in January last recognized two small examples at a glance, hung high and across a dusty antique shop in New Orleans, and purchased them almost without examination, so well did they "carry."

It is unnecessary to detail the numbers in the present display. They ring the changes in the theme of forest glades at dawn or twilight, encircled by giant trees and illumined oft by skies, a glory of light and color. The exhibition which will continue through April 11, is one of the most important and interesting of the season.

At the fifteenth annual exhibition of the New York Society of Ceramic Arts which opened at the National Arts Club on April 4, and will continue there through April 15, Mr. D. K. Kelekian will have a special display of old Rhodian and other eastern potteries and curios. This display will be a feature of the exhibition, as Mr. Kelekian's taste and discernment assures a remarkable collection.

An exhibition of fifteen animal pictures by Wm. J. Hays was opened at the galleries of W. H. Powell, No. 983 Sixth Avenue, on Monday, and will continue until April 13 and possibly for a longer period. Mr. Hays stands almost alone in this field of painting. He makes a specialty of painting horses, dogs and sporting subjects. The pictures in the present exhibition are broadly painted, and in many instances have atmosphere. Altogether the little exhibition is interesting especially to admirers of horses and dogs.

A racing scene of animation is "They Are Off," and spirited and replete with action is "Polo," in which the players are engaged in a lively contest for honors on the turf. Two studies of cleverness are "St. Bernard Dog" and "American Fox Hound."

Beginning April 8 there will be placed on exhibition at the gallery of the New York School of Art a number of paintings by representative men. Among the exhibitors will be William M. Chase, Emil Carlsen, Arthur B. Davies, George Luks, Ernest Lawson, F. Luis Mora, James Wilson Monice, Kenneth Hayes Miller, John Sloan, John H. Twachtman and J. Alden Weir. The exhibition will continue up to and including April 20.

An exhibition of oils, pastels and water colors by Mathilde de Cordoba opened at the Katz Galleries, No. 308 Columbus Avenue, on Monday, and will continue there through April 15. Miss de Cordoba will receive on Sunday afternoons, April 7 and 14.

The artist has a delicate color scheme and paints in light tones. She is especially good in portraiture and draws and poses well. She seems equally at home in the handling of all three mediums. There are 37 numbers in the catalogue.

At the Kraushaar Gallery Mrs. Adele Herter is now showing several

portraits in oil and pastel which are well worth seeing. The artist wife of Albert Herter, whose art work is so well known and deservedly admired, is herself a painter of ability. She draws well, has a delicate and refined color scheme, and evidently obtains good likenesses. The most ambitious works shown are a full-length, full-faced standing portrait of Mr. Herter, clad in soft blue-gray pajamas and a darker hued kimono, an effective picture, and another full length of a little girl in an old fashioned puffed flowered gown, a most picturesque composition.

At the Oehme Galleries, No. 320 Fifth Avenue, Henry Golden Dearth is now showing fourteen landscapes whose subjects the artist has found for the most part in and around his summer studio at Montreuil-sur-Mer, France. Like William Keith, Dearth is essentially a landscape colorist, and his pictures are characterized by rich and lavish color, golden, glowing atmosphere and luminous skies, all painted with tender feeling and sympathy. He does not lack in tonal quality at times, as witness the "Sunset—Montreuil," the "Peaceful Hour" and "Afterglow" and especially the fine and beautiful "Russet and Gold." The artist, whose work has for some years past been more and more sought by discriminating collectors, has taken a long stride forward in this delightful little display.

A collection of fifteen pictures by Arthur Hoeber, mostly painted in and around the Cape Cod country and coast, form an interesting exhibition at the galleries of William Schaus, No. 415 Fifth Avenue. Land and sea and marshes, with an occasional moonlight, eventide shadows and pearly dawns are all painted with feeling and sentiment and in delicate and refined color. Among the works displayed are "Mists of the Evening," "Upon a Summer's Day," "Mooned Waters White" (already noted in a previous exhibition); "The Flowing Tide," "The Calm of Eventide," "Restless Sea," and "Late Afternoon," exemplify moods of nature at various hours of the day, as seen by the artist's poetic eye.

The exhibition will continue until April 9.

The exhibition of Mezzotints by Samuel Cousins was extended through the week at these galleries. A portrait of Miss Edith P. Stevenson, of Youngstown, Ohio, was also placed on view this week.

A small panel of miniatures by Hugh Nicholson, an English painter, are now on view at Fisher, Alder & Schwartz's galleries, No. 313 Fifth Avenue. These, which include one of two children, are really pictures in petto, are beautifully executed and are soft and delicate in color, and evidently faithful in likeness. In the same galleries are a portrait of Mme. Cavallieri, and one of Signor Salvini, by S. Tamburini, a young Italian portraitist. These works are strong and fine in color.

WITH THE DEALERS.

The portrait show of the "Old Masters" will close at the Ehrich Galleries the end of this week. As a display of portraits limited strictly to the "Old Masters" it is one of the most interesting ever held in New York. The rare double portrait by Adelbert Cuyp, the representation of Charles I. by Daniel Mytens, the rich and highly detailed portrait of the Archduchess of Austria by Coella and the beautiful and decorative portrait of the Duchess de Chaul-

nes by Nattier, in themselves make an exhibition well worth seeing.

Mr. Ehrich announces that this exhibition will be followed by one of early American portraits, which will include unusual examples by Gilbert Stuart, Charles Wilson Peale, Rembrandt Peale, John Singleton Copley, John Trumbull, etc., etc.

In his late residence, No. 121 East Twenty-first street, the art belongings and furnishings of the late Stanford White were sold at auction by Mr. E. Kirby, of the American Art Association, on Thursday and yesterday afternoon, and the remainder will be sold, also by Mr. Kirby, this afternoon. The natural curiosity that the sale evoked, at this time when the trial of the dead architect's slayer is not concluded, induced a tremendous rush for cards of admission to the exhibition and sale. The association gave out these cards with discrimination and excluded as far as possible the simple curiosity seekers. The house was open for exhibition the early days of the week. The result of the sale will be given in the Art News next week.

So much has been written and said about the art belongings of Mr. White that it is unnecessary to even attempt to describe them in any detail this morning. They were, as the owner himself said, "Simply assembled" and without definite purpose or idea. They expressed and emphasized his love of and rare taste in art, and proved his ability to guide as he did, so many collectors to buying wisely and well.

Rare and beautiful tapestries, objects of art of all kinds, all arranged with taste and in harmony, made up a remarkable whole. The house itself is only a leased one, and will be taken by the Princeton Club May 1, so that its transformation into a veritable museum of curios and furnishings is all the more to be admired.

Mr. White was essentially a decorator and an artistic architect. The arrangement of the room furnishings and the doorways and entrances such as that leading into the upper gallery, all prove this.

The pictures, scattered through the house, number 122, and will be sold at Mendelssohn Hall by Mr. Kirby Thursday and Friday evenings next at 8.30 P. M. They include a few notable examples, such as Reynolds's "Portrait of Kitty Fisher," a "Portrait of a Nobleman by Moroni," a fair Coello, a Kneller "Portrait of Lady Mary Dilke and Her Son, Charles Dilke," a good early Gerome and a Courbet of good quality. There are some early examples of such strong American painters as Inness, Homer Martin, Dewing, Curran, Freer, Chase and others. But interest will center more in the ownership of the pictures than in the canvases themselves, which were mostly secured as decorations. They include a number of full-length old-school portraits, which well fill certain spaces.

Following the exhibition of the Society of "Ten American Painters," a collection of pictures, including landscapes by W. L. Lathrop, of New Hope, Pa., will be placed on view in the galleries of N. E. Montross, No. 372 Fifth Avenue. The exhibition of the "Ten" is attracting much and deserved attention from art lovers.

Pictures of the Barbizon and modern Dutch schools, including many fine examples, are now on view at the Noe Galleries, No. 368 Fifth Avenue. The large sheep piece and landscape by Jacque, a notable painting, also remains on view in these galleries, where the work has been greatly admired.

A collection of paintings belonging to the estate of Anna E. Dickinson and Robert S. Wistar, of Philadelphia, will be placed on view at the Fifth Avenue Art Galleries, No. 546 Fifth avenue, on Monday, April 8, prior to sale at auction by James P. Silo.

The paintings will be sold on the evenings of Wednesday and Thursday, April 10 and 11, at 8.30 o'clock. An executor's sale of furniture will be held Saturday afternoon, April 13, at 2.30 o'clock.

An admirable marine of Lepine, a picture of a fishing port in France, also a smaller work by the same artist, and paintings by Maufra, Monet and others of the impressionistic school may be seen in the galleries of Durand-Ruel, No. 5 West Thirty-Sixth Street.

The pictures "Old Windmill in Holland" and "After the Shower," by Miss Amy Cross, recently exhibited at the Powell Gallery, have been purchased by local collectors.

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A collection of mezzotints from the Royal collection, formerly at Windsor Castle, is now on view at the Wunderlich Galleries, No. 220 Fifth avenue.

Mr. Charles, who spent the winter in New York, will sail for London on the Oceanic April 24. He has had a very successful season. During the last few weeks the handsome Charles Galleries at Fifth avenue and Twenty-eighth street, have been given a gold front on Fifth avenue, a novelty in exterior decoration. This makes a most effective and artistic appearance.

The last musicale of the series given at Steinway Hall last Monday was most interesting. Miss Sans-Souci was the organist and Frank Croxton the soloist. The following was the programme rendered:

Aria from "Julius Caesar," for bass, "Hear me, Winds and Waves," Handel.

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E. F. Bonaventure will move his galleries early next autumn from their present location, No. 6 West Thirty-

third street, to No. 5 West Thirty-fifth street, an excellent situation. Mr. Bonaventure has taken the premises on a long lease, and will make improvements which, when completed, will result in an artistic and attractive art house.

A general clearance sale of picture frames, etchings and engravings is in progress at the galleries of Max Williams, No. 432 Fifth Avenue.

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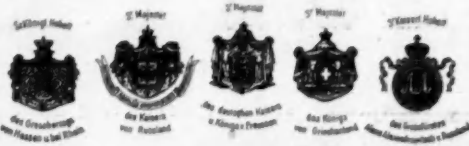
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